

KJAT 2231

MORE ACTION



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CONTENTS

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FRIDAY, SEPTEMBER 13, 2019

2:00pm – 2:45pm

ACT UP Architecture! 3

Designing the User 4

Shaping Public Space, in Public, with the Public 5

3:00pm – 3:45pm

The Need for Not-So-White-Papers 7

Architectural Education in the Age of Online Learning 8

Working Group	63
Exchanging Projects	63
11:00am – 11:45am	
The New SPC	65
Co-Creation	66
1x1 in REAL TIME	66
Towards Focusing Aided Architectural Design	68

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The Need for Not-So-White-Papers: Architectural Education, Talk and Actions

In response to the 2019 ACSA Fall Conference Call to Action, we propose a discussion session that will include a series of Not-So-White Papers framing a collective conversation intended to address the changing demographics of the country, the profession and the academy.

[1] Michael Omi, "Out of the Melting Pot and Into the Fire: Race Relations Policy," in *Policy Issues to the Year 2020: The State of Asian Pacific America—A Public Policy Report* (Los Angeles: LEAP Asian Pacific American Public Policy Institute/UCLA Asian American Studies Center, 1993) 9.

Architectural Education in the Age of Online Learning

How we teach is changing, from a physical to digital classroom. With a computer, tablet or smartphone, students can log on and obtain their education -- no need to attend class at a specific time or place. Informal online learning ranges from individuals demonstrating personal interest and social media influencers teaching us about popular trends, to enthusiast and experts provided detailed tutorials on a myriad of subjects. Content delivered through websites like Youtube, Vimeo, Facebook, personal domains, etc. offers seemingly endless opportunities to learn. Education focused platforms such as LinkedIn Learning, formerly Lynda.com, create and curate selected content within specific topics and editorial guidelines. Many traditional universities now offer online certificates and degree programs equivalent to attending brick-and-mortar institutions. Within this rapidly transforming educational landscape, how is architectural education keeping pace? To start we should ask, can architecture be taught online? Design is complex and does not lend itself towards clear singular multiple choice, fill-in-the-blank solutions. Traditionally, design education happens in a hands-on physical studio environment. Online learning, currently, tends toward skill-focused and subject-specific content. With this difference between architectural training versus general online education, how does teaching design translate from studio to an online platform? Many schools have already taken architectural education online. Institutions like the Boston Architectural College, Lawrence Technological University, Academy of Arts in San Francisco (to name a few) offer online certificates and degree programs in design and architecture. Courses take place through online

Culture Jamming and Climate Change: A Method for Recovering an Operable Definition of Sustainability

Treated with such frivolity and hubris as to be adopted by Shell, Exxon Mobil, Gazprom—and nearly every other corporation complicit in the climate crisis—sustainability has been robbed of its meaning to such an extent that recovery seems daunting. But if we are to heed the warnings of recent national and international climate change reports, recovery of a more earnest definition of sustainability is imperative. Rather than developing evermore detailed accounting methods for achieving certification, the problem of sustainability must be fundamentally reconceived. In what might be considered an allied spirit, Bruno Latour has recently proposed a realignment of the political spectrum to more effectively address climate change. In his recent book, *Down to Earth: Politics in the New Climatic Regime*, Latour calls for a “shift from an analysis focused on a system of production to an analysis focused on a system of engendering.” (82) Engendering, for Latour, is “based on the idea of cultivating attachments, operations that are all the more difficult because animate beings are not limited by frontiers and are constantly overlapping, embedding themselves within one another.” (83) In other words, a system of engendering seeks more mess, more variables, and more actors. By enrolling more, Latour argues that “we are going to be able to multiply the sources of revolt against injustice and, consequently, to increase considerably the gamut of potential allies in the struggles to come.” (88) Throug() - q (e) 1 (lo) 1 (p) 1 (in) 1 (in)

environmentally charged narratives. These collages were collected in an archive that will be used in future culture jamming activities that target professional organizations, all of which seeks to recover a more concerted effort toward achieving sustainability in design.

A , B 13, 2019

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False Prophets

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lens of architectural interrogation. Black, brown and queer bodies inhabit the built environment and they sculpt urbanism with their presence. The access and inclusion of those stories is crucial to a contemporary understanding of pedagogy. Architecture education must evolve beyond the lazy tropes of old white people who do not understand the transgressions and exploitation of marginalized communities. The False Prophets session proposes a discussion amongst educators who will learn of the experiences of minority students with regards to their lack of exposure to minority authors. This will occur through the use of a manicured table, allowing attendees to exchange stories of privilege and experience the lack thereof. Individuals submitting to this session

in the language of NAAB) and application (or “ability”) is one of the biggest obstacles for design education. Both students as well as society at large ask for a rapprochement between the diverse subfields (“integrated architectural solutions” according to NAAB). Design research methods, and this is a hypothesis, could provide an opportunity for convergence and integration of diverse sets of knowledge into action. The presentation will discuss a set of model course for incoming graduate students (M-Arch) that combines a comparative design methods lecture, a discussion seminar (on the approaches presented) and a design studio. For the first half of the semester, the studio becomes a

This is just one example that the questions currently being asked have been echoed since the first programs were formalized in North America 150 years ago. It follows then that the questions of what shape a contemporary architecture education takes should first begin with an examination of

survey. This discussion is all the more urgent in light of what I term the “hashtag equity movements,” such as #BlackLivesMatter, #MeToo, and #TimesUp. My research in the architecture of slavery has provided me with compelling narratives for both women and African Americans. But my efforts are a slight contribution to a larger movement that could address equitable coverage of these narratives. In most schools, the survey of architectural history introduces the young mind to matters of equity within architecture. Current textbooks have expanded the euro-centric narrative by including the architecture of non-western cultures, thus making students more sensitive members of the global community. Yet, valuable as it is, the narrative of non-western architecture has often followed the model of studying the architecture of dominant groups within those cultures. In addition to considering how to better critique the architecture of the dominant cultures around the globe, we are now faced in the early 21st century with new challenges of weaving into the architectural narrative stories that better address class, gender, and race. Americans today struggle with forces

A A , B 14, 2019

practitioners rely on as a highly effective way to foster genuine communication and build relationships, and as a transformative approach to addressing conflict and repairing harm. The focus of this particular circle is an issue highly relevant to architectural education: how common evaluation processes, especially juried reviews, can fuel negative power dynamics that leave stud

forgo the exclusive hierarchies of a previous generation and empower young architectural practices with the tools and methods currently only learned through years of trial and error. With the current desire for more transparency and disclosure around professional issues of hiring and equal pay, this panel will apply the same openness and positive conversation to many of the internal workings of faculty-led firms. To combat unpaid labor, class exclusion, and closed-door agreements in the profession (and in academia) it is imperative that we quite literally “open the books”

specificity in area of need or service, the profession and academia must accept that clients are sophisticated in their desires and goals. As a teaching profession, we need not only to accommodate, but also to embrace differences in our increasingly diverse client base. We need to move beyond empathy and doing good to respect and service. Real clients need introduction at an earlier stage – down at foundation level. Using abstracted clients and projects in beginning design is simply an out of date method: designing something like a home for an artist or a collector serves only a tiny slice of the populace, and does not slake students' thirst for agency within their community. By designing for someone other than self, or for an abstracted client, students can learn to both incorporate and filter minutiae to align with innovative design solutions, thereby obviating the pervasive concern that communication with clients will too quickly get down in the weeds and distract from broader design strategies delivered in foundation coursework. Instead, the studio induces students to translate clients' aspirations into qualitative, programmatic, formal, and organizational decision making during design process. Fundamental to success is the timing and way in which the studio introduces clients, and the specific assignments that engage in productive interaction between the clients and the students. This paper serves as case study: it outlines changes to assignments in second year studio that aim to enhance student engagement, and traces results through student interview. The information presented is from a studio run successively over a two-year period. The studio utilized the same programmatic organization, the same site, and the same design process, but significantly

from a normative approach that investigates a hypothetical problem or program without connection to people outside the studio. Instead, the realities of people and place are central. As a case study, we will discuss lessons learned from a recent collaborative design studio with Sisseton Wahpeton Oyate (SWO) tribal citizens to design a Cultural Center on their Lake Traverse Reservation in South Dakota. Co-taught by an architect and human geographer, the studio explored indigenous cultural and ecological paradigms in the built environment through space, form, material, and use. Most architects have difficulty imagining culturally relevant environments for indigenous communities, since these peoples and their architecture have been marginalized in design discourse and deliberately destroyed by US government policies. Poverty, poor education, unemployment, substance abuse, and youth suicide limit individual and tribal thriving. For instance, SWO citizens are still affected by the mass internment, forced relocation, and human rights atrocities since the Dakota War of 1862, with 40% of the tribe unemployed and over 60% in poverty. Amidst these challenges, the collaborative studio designed a place for the SWO to reclaim their culture, spirituality, and tribal sovereignty. During a four-day design workshop on the Reservation, many Dakotah expressed dismay with the rectangularity and blandness of their Bureau of Indian Affairs buildings and the larger Jeffersonian grid. Asserting autonomy from this cartesian condition, the studio designed a series of small, off-the-grid buildings woven into a restored tallgrass prairie. The project will support storytelling, music, and dance performances, traditional craft and new film and digital media practices, Dakotah language immersion, and archive and gallery spaces. Intertwined gardens and work courts will provide places to learn about medicinal plants, seed saving, and Native foods. Powered by wind and sun, the buildings will collect rainwater and harvest geothermal heat. Made of

10 00 10

MORE REAL (collecting studio culture confessions and successes)

As instructors, we design our studios. We set the tone, control the pace, and shape studio culture. But few studio professors have received formal training in teaching methods, and we often find ourselves replicating the flawed models we experienced when we were students. While we continuously

Flipping the Script: Master-Student to Student-Masters

This paper presents the particular challenges of teaching a North-American model of education outside the US. The challenges take place in a remarkably diverse institution where international

interests and languages of design. An assortment of studio and seminar experiences will be presented with corresponding student work to demonstrate these challenges. The associated assessment evidence successes and failures of these evolving and adaptable pedagogical strategies. The aims of the presentation is to open up an active dialog with fellow colleagues to explore better ways of preparing the next generation of student-masters world wide.

Identifying Impostors in Architecture Education

"I feel so emotionally drained, without any confidence in my ability."

– Student response, Architects' Journal's 2016 Annual Student Survey

The impostor phenomenon (IP) is "a psychological pattern in which an individual doubts their accomplishments and has a persistent internalized fear of being exposed as a fraud." Parkman's comprehensive 2016 review of IP in higher education notes that the phenomenon is pervasive in students, staff, and faculty as well as detrimental to both individual and organizational health. Furthermore, while IP affects all, studies show that those in ethnic and/or gender minorities are at

experience. I call upon faculty to promote transparency and resilience by explicitly discussing the challenges we have all faced while learning to design – not in a support program but, IN THE STUDIO. Having the conversation early and often can help students understand they are not impostors: they are beginners. By breaking taboo and discussing IP in class, otherwise isolated students can be empowered to seek support. The design studio experience is for learning how to design as both a creative process AND a healthy, sustainable practice – in academic and future professional life. The author will invite participants to share our own IP experiences, triggers, and coping methods, and to consider how these experiences can be used to teach our students, both through similar talks and through other actions

i The author will use the Clance Imposter Phenomenon Scale Test, regarded as the most effective tool for identifying IP, to measure IP's prevalence in XX University's architecture students. Results are forthcoming.

Playing the City: Towards an ANT-approach to the Urban Design studio

In a philosophy of science perspective architectural ideals are typically characterized by concepts that include the individual idea and subjectivity. As a res

with the traditional format of the design studio by encouraging multiple rather than singular authors, in a process that anticipates actor-network theoretical (ANT) approaches to urban design teaching. At the same time, the approach challenges the concept of the master plan in urban design. Subject to the inevitable factor of chance, the board game simulates urban growth, as it is – complex and unpredictable, comprising a multitude of heterogeneous ‘actants’, whose meetings and conflicts are essentially productive. Bridging the gap between the actual and virtual, the board game approach presents early steps towards an urban design methodology with potentials for further investigation and development.

11 00 11

Achieving Educational Equity: Architecture Preparatory Programs as Transformative Models to Increase Inclusivity in University Admissions

The resulting study from an American Institute of Architects survey, titled, Diversity in the Profession of Architecture, conducted in 2015, identified factors impacting the representation of minorities, and also included strategies to address underrepresentation in the profession. One strategy recommended that university architecture programs increase outreach into high schools.[i] This finding is concurrent with a perceptible growing trend in the United States in which many institutions of higher education have begun to take a closer look at student enrollment in the realization that various degree programs, including architecture, have historically lacked representation from people of color. In retrospect, this strategy recommended by the AIA has already been acted upon in several schools of architecture that offer summer programs for high school students. These are clearly a step in the right direction, as recent research indicates that participation in college STEM summer bridge programs “double the odds that students plan to pursue a STEM career, compared with students without program exposure.”[ii] Importantly, researchers found this to hold true across a range of demographics and student backgrounds. Visionary leaders in three schools of architecture have begun to look beyond summer programs and to imagine a new type of experience, one that both realizes and amplifies the positive effects that STEM programs have on underrepresented young people. These Architecture Preparatory Programs incorporate college-level architecture curricula into a typical high school semester that engages both the students and their parents or guardians, since data also suggest that parental involvement is critical in encouraging students of all backgrounds to consider careers in STEM fields.[iii]

This paper considers the three Architecture Preparatory Programs currently underway or about to launch: The University of Michigan's ArcPrep Program (2015), Princeton University's ArcPrep

as outlined in her book, *When Ivory Towers Were Black*, ultimately seeking to explore successful methods to attract, educate, and support historically underrepresented young people in the classroom and the profession.

[i] AIA, *Diversity in the Profession of Architecture*, Executive Summary (2016)

[ii] Joseph A. Kitchen, Philip Sadler, and Gerhard Sonnert, "The Impact of Summer Bridge Programs on College Students' STEM Career Aspirations," *Journal of College Student Development* 59, no. 6,

the Beaux-Arts model, was for generations an effective, highly competitive model to ensure the rise of the best work from a group of like-minded and similarly trained individuals.

Today, as architectural practice rapidly diversifies through globalization and technological advances, we face a critical demand for an entirely new mindset when it comes to architectural education. The agility to move between multiplying roles, changing responsibilities, and expanding opportunities is now at a scale far beyond the capacities of one person. The top-down Beaux-Arts mindset, which prioritizes efficiency and competition in the interest of the best answer (above all else) cannot support architectural education, nor architectural practice as we need them today. The meaning of success has radically changed: to inspire and motivate others is far more valuable than maximizing individual productivity (whether singular or aggregated, creative or analytic). What are the next generation of skills, expertise, and intellectual frameworks necessary to create this new mindset? While we should not rehaul the curriculum in its entirety, where we begin change is in how to evolve the teaching of professional practice in the academy.

“While other disciplines, particularly those in the liberal arts and natural sciences, have well-established doctoral-level coursework, the discipline of architecture in the past relied on professional practice as a means to developing disciplinary expertise.” - AIA, [The Architect’s Handbook of Professional Practice]

As the professional reality of architectural practice has radically transformed in the last decade, the teaching of professional practice as a core course has remained static for nearly four times as long. Even while current practice explodes into many different innovative models and methods, the teaching of professional practice has hardly budged. We must turn our focus to a new tertiary, the territory between the historical binary of the scholarly pursuit of the academy and the practical work of the profession. To that end, this paper presents a new mindset for teaching professional practice by unpacking piloted methods and concepts through five compact case studies: 1) First Day of Class: Setting the Tone for Engagement 2) Syllabus: The Importance of Transparency 3) Collaboration: Challenges of Reframing the Hated Group Project 4) Curricular Value: Why Credits Matter 5) RFP: Request for Pedagogy

Results Were Mixed: Improvisational Comedy in the Collaborative Studio

The joke has two-way communication built into it; it is a call that demands a response. The joke is a social as well as a creative act. While the joke response (laughter) might differ from the response an architect might be seeking (awe?), nevertheless conscious responsiveness is something that can be learned from the immediate feedback loop of comedy. The mechanics of collaboration in the academic design studio context are defined loosely, if at all. Working together is an expectation in the field, but very little time is spent choreographing collaborative moments of exchange or examining the assumptions that go into them. Business gurus tout the relative strengths of introverts and extroverts in a productive corporate culture, but rarely do organizational logics trickle down to the studio trenches. Instead, the design process is focused on the individual's experience of iteration and evaluation. But what happens when there's more than one person involved in producing a design (as is often the case)? How do we talk about the productive work of interaction and negotiation? Like representation techniques and tools, should modes of collaboration be something we explore with our students as fundamental to design? Architecture can learn from comedy, where well-worn formats of improvisational interaction are used to leverage the collective knowledge of a group above an individual. The first rule of improv is to say "Yes, and..." meaning that you accept the conditions provided to you and you build upon them, you work with what you've got. Your success as a player lies in your ability to pivot from one scenario to the next, to think laterally and to develop frameworks that are aware of the contingency of meaning. This is not unlike the work of an architect, who must reconcile competing stakeholder interests and demonstrate agility throughout the design and construction process. Improv is problem solving by shifting mental backdrops, by carefully tracking multiple potential meanings at once. A common misconception is that improv happens by accident, but the most enduring and popular formats are in fact hemmed in by clear boundaries. This

discussion will offer two projects as case studies: one with the State Office of Planning and the other with the Department of Public Safety, both demanding systems redesign to rethink their agency norm. This discussion will reflect on the project scopes of work, team make-up, deliverables, and desired outcomes that vary greatly from conventional design projects. For example, these projects culminate in process frameworks, guidelines, manuals, and criteria that can be broadly applied to future projects and practices. This challenges us to rethink the content, deliverables, and outcomes of what we teach. How might we combine the design of systems (operational), services, and space to provide architecture students with a more complete toolkit for change? Because, given an opportunity to partner with the government on designing for change, we aren't designing what we used to.

A A , B 14, 2019

Soup empowers the individual's artistic agency and blends whimsy, playfulness, and interaction into a transformable constructed landscape with both predictable and unpredictable results. By emphasizing the ever-changing environment, the project hopes to entrust the user with control over their surroundings.

Potemkin Fabrications: Administrative gymnastics, messy boundaries, and the alternative facts that enable Design-Build Pedagogy

of engaging with architecture's role in racial justice by first using forensic architectural methods to deconstruct the role of urban and architectural space in cases of police violence against black citizens, and then by imagining architecture's role in mobilizing for racial justice through performative methods. The audience will be engaged in an experimental method of improvisational performance coupled with theory development. This method is being tested in the physical sciences, less in the social science

complementary organizations AIA, ACSA, NOMA, WIA, WID, etc.). Investment from all of these groups in both time and resources need to be committed to tackle the problem. Many if not all of these groups have been working on the problem of diversity but often in a localized setting (ie, NOMA's Project Pipeline) and with limited resources. However, this session will detail a proposal to unite architecture schools, profess

believe fear of public criticism and shaming motivates students. Yet research on learning suggests three factors are critical determinants of student motivation: supportive learning environments, student efficacy, and student perceptions of the value of assignments.[4] How might this research prompt reconsideration of teaching strategies, assignment briefs and learning environments? Finally, Claude Steele's research on stereotype threat demonstrates that the messages faculty convey affect students' performance in different ways depending on existing stereotypes.[5] A negative message before a math exam, for example, may cause girls to underperform relative to their abilities because of the influence of the stereotype that girls are bad at math. How might we best work to overcome the influence of stereotypes that plague the profession of architectu

THE HOW // Material Selection in Beginning Design Supports Diversity in Studio Culture

Engaging beginning design pedagogy as a catalyst for nurturing diversity within architectural education, this paper positions an argument for an ad-hoc selection of the modeling materials and drawing mediums utilized in first-semester, first-year assignments. A survey of three legacy pedagogies -- Paul Klee and Wassily Kandinsky's writing's on Point, Line, and Plane, Steven Holl's graduate-level beginning design coursework at Columbia University, and John Hejduk's 9-square grid assignment at the Cooper Union -- identifies a common reductive approach to the modeling materials and drawing mediums assigned. It is the author's position that these reductive approaches actively narrow the field of ideas, viewpoints, and therefore cultural diversity of the studio. By filtering key lessons imbued from the reductive contrivances assigned, this paper presents a series of projects and exercises that support the development of self-critique, empathy, and exhaustive design investigation through an exploration of an inclusive collection of student selected materials. Developed over four years of instruction, the assignment briefs, lecture notes, selected student evaluations, and work collected from over 300 students highlight the unique, individual-driven inquiry of the approach.

Sources:

1. Dreamer, Peggy. First Year: The Fictions of Studio Design Perspecta 36
2. Hejduk, John, Henderson, Richard., Diller, Elizabeth., Irwin S.Chanin School of Architecture.,.

8. Poling, Clark V. *Kandinsky's Teaching at the Bauhaus: Color Theory and Analytical Drawing*. New York: Rizzoli, 1986. Print.

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THE HOW //

Like Gropius, leaders from the academy and profession have cited a disconnect between the critical

Digital aMUSEments: Playing with Case Studies

What happens when you require students to engage one architect for the duration of a semester? This case study looks at a digital media course that asks students to do just that. As architectural educators, we often see students use the “precedent building study” as a one-off idea that is meant to inspire via direct influences such as form, materiality, details, etc. Yet, arguably, in all cases, there is a chronicle of other ingredients that make up the recipes of an architect’s work. Encouraging the investigation of such ingredients, this fifteen-week-long case study cultivated a more accurate example of how precedent studies are linked to a greater sequence in an architect’s development. And largely, it gave early design students time to discover such components. The digital media students were in their first year of design, and many of them had not yet been made aware of celebrated (st)architects. Each chose their own, separate ‘muse’ in which to bond with, and the entirety of the class was ultimately introduced to thirty-six noteworthy designers. The course was structured in such a way that parameters were set up through weekly assignments that allowed young design students the freedom to make choices related to both the confines of the task and the breadth of their architect’s work. All the while, the course objectives were related to discovering, learning, and visually communicating through digital software. Yet, there was also an undisclosed, alternate agenda that focused on whether a fifteen-week engagement would enrich the students’ understanding of architectural processes, methods, and precedents that move beyond representational media. Through the weekly digital media assignments, the design students began to establish relationships with, and opinions of their architect; learning where they are from, where

10 00 10

Cultivating a 'New Normal': An experiment in an Ethical Approach to Architectural Education at the University of Johannesburg

Architectural discourse in both academia and practice is often dominated by architectural imagery and representation—and typically on western standards, of digital production and perceptions of what is beautiful and valuable. Moreover, this often constitutes the primary counterpoint to the core technical disciplinary competences. Within such a framework of disciplinary valuation, production and reproduction, is an ulterior ethic and ethics even possible, or are these resigned to designated 'alternative' modes and sites of practice while a discredited norm remains the normative operating paradigm? How might we change this? How ought we to reevaluate and reorganize the existing knowledge areas within the discipline, and what should be introduced anew into it? How do we understand issues of "context"? And ultimately for whom and for what is design for? These towering challenges represent some of the questions that drove a radically experimental architecture studio at the University of Johannesburg in 2017. It wa

Students are typically more engaged during class: follow up discussions tend to be primarily student-led and student-to-student;

Students and Instructors have fun, and classes begin on a positive, energized note;

LONG-TERM:

Structured Intuition: These exercises are projected to help students develop potent tools for rapid problem-solving, building a form of cognitive muscle-memory: repetition reinforces fundamental concepts and the 'think-quick' environment forces students to make qualitative determinations that 'feel right'. Follow up discussion foregrounds reasoned argumentation as a form of conceptual post-mortem: a means of testing and modifying/refining each student's intuitive responses.

Accelerated Progress: When these exercises are purposefully constructed to directly overlay course-specific processes and deliverables, they serve as a form of accelerator for overall course goals, and tend to cut student's out-of-class workload. Additionally, these benefits are projected to be cumulatively accelerative. Prototyped versions of these exercises include:

- 30-second diagramming
- 5-line diagramming
- Section flip-books
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Speculation, long-term vision, public space, and future potentials contribute to a public process and citizen voice in decisions affecting cities, communities, and neighborhoods. Perceived as lacking a hidden agenda, student work disarms preconceptions and initiates consideration of new possibilities. Thus, design studio ideas can lay the ground work for long term change. Designers must seek to understand, and respect, challenges confronting a community, including parameters related to citizen concerns, property owners, investors, political nuances, and even costs. This is not capitulation to the reality of status quo banality, nor a bottom-line mentality. Conceived within this respect for complexity, new ideas can provide a vision that motivates reciprocal action. How can design studios, architecture faculty, and students gain credibility for these kinds of conversations? Show up. Be

1(0) 1 5(C) S11(4) 2(0) 9 A(0) 5(A) 0(0) 2 4(0) 5(0) 8 4 5 5(0) 4 (0) 2 3 5 2 5(0) 5 8(1) (1) 5(0) 0(0) 2(0) 5 2 1 5 1 3 5 6 3 9 2(0) 5 9(2) 7 7(0) 1(0) 1 5 A 5

Kindergarten and the famous “Gifts”—a structured series of wooden building blocks that gradually decomposed solids into planes, lines and points—assimilated the sandbox within his practices but did not develop the idea further. Tracing the mention of ‘sandbox’ in the writings of Froebel’s disciples, it became clear that the idea found a receptive ground, literally and metaphorically, with the female kindergarten teachers, his students, who had advanced his principles. The sandbox, although first conceived in Germany, took root in America following the work of early childhood education pioneers, most especially Emma Marwedel who settled in California and established the first American public, free Kindergarten in Berkeley, employing Froebel’s Gifts and a large sandbox. Her book “Conscious Motherhood” included a chapter on ‘Sand Work’, which greatly influenced the later generation of educators in the United States. Many of those were single women, who chose to dedicate themselves to their career. The Sandbox became the actual brainchild of these pioneers, attempting to redefine in a new land what education might be. Opposed to the geometrically structured Gifts, sand work allowed for fluid and temporary formations that were reminiscent of other 19th Century investigations, such as the experiments with ‘planes of sand’ made by the German physicist Ernst Chladni (1756-1829), demonstrating different acoustical vibrations. While Froebel’s Gifts were meant to provide the young player with knowledge of the solid world, play with sand promised to impart the young player a sense of nature’s less tangible logics.

During this ACSA Conference session, architects and educators most likely versed with ‘form’, will play with Froebel Gifts as well as with sand, and will be asked to reflect about the formless in education. Each of these pedagogical practices has had decisive influences on a variety of scales, from the grain to the city. And while the shifting character of works of sand naturally ascribes them to the ‘formless’, could sand simultaneously present a different, structured nature? Together, we will follow the qualities of this play-scape and look at the sandbox beyond its origins to understand its cultural meanings. The sandbox is a space in flux, mediating between the individual and the city, between the artist and the child.

[1] Friedrich Froebel, *Froebel Letters*, edited by Arnold H. Heinemann, Boston: Lee and Shepard Publishers, 1893.

Co-Creation: Collaborative Design Practice as Pedagogy

Collaborative design practice

pursue the mission of challenging the imagination by collecting and preserving the work of women in architecture and design related fields, and making the work available for research. As a result, after 34 years, the archive has acquired more than 400 collections of the work of pioneering women and women's organizations. Through various initiatives, the archive is expanding and fostering the writing of new history, filling significant gaps in the history of the disciplines. While written history is the basis of the traditional ways of learning, we propose to use this session to present an additional education method through the direct encounter with original work. We propose an Action consisting of an exhibition, set up for the entirety of the conference, where elements of the archive's 1x1

Towards Focusing Aided Architectural Design (FAAD) - Introduction Workshop

We propose a practical introduction workshop to Focusing Aided Architectural Design (FAAD, like CAAD). This workshop is based on our ongoing research, which has been investigating case studies of architects who integrate Focusing in their practice. Two to three hours long, it will be an opportunity to learn about this emerging field, and mostly to experience and experiment with a practical toolset we would like to offer as capable of expanding and upgrading how we actually practice as architects, and thus how we educate and initiate becoming architects. Focusing is an easy to learn technique developed in the 1970s by American philosopher and psychologist Eugene Gendlin. Essentially a flexible and iterative protocol of meaningful conversation, it effectively enables the moving back and forth between the pre-reflective order of felt embodied experiencing and the conceptual, rational order of our ordinary mode of operation. Used and researched initially in Psychotherapy, it has since been applied and its integration researched in various disciplines, such as Education, Creative Arts, Management, and Organisational Psychology.

Our research is indeed the first to explore the integration of Focusing in architectural practice. We are excited to find that such integrated practice cultivates a palate of felt spatial flavors and patterns, not merely cerebral, as well as the language and ability to communicate it. Our findings also suggest

opportunity to learn about Focusing Aided Architectural Design, and mostly to experience and experiment with a practical toolset we are developing for practicing and becoming architects, which does not require previous training or reading in the theory of Focusing. Thanks for the resonating Call to Action.

Do Not Try to Remember: Bruce Goff and the American School of Architecture

Kanto Earthquake. Kon's work has influenced the work of Atelier Bow Wow, whose partner Momoyo Kaijima co-curated the exhibit "Architectural Ethnography" at the 2018 Venice Biennale Japan Pavilion. Their books *Made in Tokyo* and *Pet Architecture Guide Book* explore ways of observing and drawing architecture and urban spaces from the perspective of those who use them, rather than the designers and planners. The drawings capture urban artifacts such as vending machines, recycling bins, merchandise display racks, and traffic lights that suggest a sense of daily use and cultural rituals that may feel unfamiliar to non-Japanese; they often starkly contrast photographs that are taken for architectural monographs which precisely remove these artifacts from their picture frame. Non-Eurocentric destinations are particularly potent for architectural ethnography studies, coupled with an agenda that contrasts the traditional grand tour of canonical buildings, which have generally focused on form. Western cultural contexts are often assumed to be understood because they are more familiar to Americans. Additionally, study abroad is a way for international (m their picture 4893 (a)asts the trac

Theater of Bodies: Cadaver as Pedagogy

This paper contemplates the contemporary design studio as an anatomical theater. For example, at the heart of the beginning design curriculum, we imagine a “cadaver”—a teaching corpse, star of the show. The word “cadaver” derives from the Latin *cadere*, “to fall.” Falling immediately implicates its opposite condition, standing, which abides as the ruling assumption of all regulated construction and building; each term is likewise freighted with moral and ethical connotations, e.g. “stand-up fellow,” “fall from grace,” “upstanding citizen,” “member in good standing.” Our approach therefore shifts the analogy of buildings and bodies from uprightness to recumbency, and from composition to decomposition. Terms like “cradle to cradle” and “building life cycle” envision all scales of design and construction as analogous to living (as distinct from necrotic) tissue—healthy bodies, healthy metabolisms, healthy ecologies, all capable of biomimetic regeneration. Alternatively, our paper aims to explore the role death plays in both the empirical and the analogical reasoning that drives conventional building production and performance. We expressly address the question of how to teach standing through falling, life through death, and desire through decay, which also describes the role of the cadaver in medical education. With rare exceptions, the professional curriculum in architecture has no such tradition or integrated practice, nor has the literature on architectural pedagogy adequately explored the unique material benefits of the cadaver in medical school. The word “dissection,” given the privileges typically assigned to wall sections in studio and construction science, is in itself a sufficient locus of inquiry. Similarly, the words “anatomy” and “detail” both come from root words meaning “cut,” respectively “cutting up” and “cutting into pieces.” Our paper issues in three parts. Part One explores the history of the cadaver from its adoption as a critical component of medical education to the present day, when synthetic and digital cadavers increasingly encroach on the role of a dead bodies in the classroom. This section of the paper summarizes the cultural, scientific, and ethical consequences of the integration of cadavers into the professional medical curriculum. Part Two explore a specimen First Year studio, developed and taught by the authors, abandoning all traditional approaches to introductory design. Instead, the 30-week syllabus emerges around derelict kitchen appliances—stove, refrigerator, dishwasher (hot, cold, wet)—one dead appliance distributed to each of nine 15-student sections. Students first study the role of these appliances in domestic experience, especially food preparation and custom; then delicately dismantle

fascination which enable their creators (curators, designers, teachers) to rethink both pedagogy and audience. As such, exhibition production will be considered as a pedagogical design tool which fosters craft and speculation, skill and imagination, criticality and creativity, resulting in an active reconsideration of architectural education.

1. Sylvia Lavin. "Just What is it that Makes Today's Architectural Exh

homes were razed to make way for the NGA, or the urban renewal, shady real estate transactions, and malignant neglect that instigated and perpetuated the neighborhood's demise. To add insult to injury, the new NGA will sit adjacent to the old Pruitt Igoe site, where the spontaneous urban forest that emerged after the imploding of the infamous project is being bulldozed for cheap housing, disposable retail and a two-bed hospital. Life expectancy nearby is 17 years less than in counties five miles west. Tax incentives for both projects measure in the hundreds of millions disposable-1 (ye9.1 (.w) -1 (o (year) (y

conversation, the sharing of time, and a sense of community. While change can and does exist in a variety of form

audience, Site Visit provides a way to connect directly with listeners of various interests and presents architecture as an intellectual pursuit available to all. This type of free, open, and inclusive pedagogical experiment is desperately needed at this moment in architectural education.

Mapping the Conference in Walking Practices for New Potentials in Hospitality

Welcoming International Students into a Global Teaching of Architectural History and Theory

The history of modern architecture and urbanism is not clearly signaled by geographic or temporal periodizations, but as part of larger systems of culture and technology, understood in light of the larger frameworks of globalization. This has been reflected in a concerted effort to be more inclusive in teaching architectural history that questions the euro-centric bias. But this has not been adequately addressed in how we teach increasingly international cohorts of students. It is the expectation that the reading and writing of history and theory will occur in English. But this does not acknowledge the extraordinary diversity of students in our classrooms and how to be open to their experience, languages, and expertise and how that can enrich the learning environment for all.

design and pedagogical process using Drone surveying. Prior to the conference we would be in conversation with the UFV risk management team for approval of flying permit on campus. During day one of the conference our Team would provide several drone flying photogrammetry demonstration sessions in a set area of Stanford's engineering quad, during which times we would register a visual log of the observable movements and activities in the real world outside of the conference doors. On day 2, our team would present the data by layering the multiple pre-recorded video feeds and digital projecting in a designated area at the conference, to facilitate a conversation about the process and findings. This three dimensional digital record of the landscape, objects, material imagery would be activated by the real time information about the bodies in motion within the public realm.

City On-The-Go

A music teacher, his first grader, and her retired grandpa are rushing through the same subway stop every morning. Each SUBJECT reflects a different set of mobile spatial experiences in the same daily urban space. A cook, his delivery boy, and their alleyway vendor are syncopating the pedestrian flows at the same corner of a busy street on every working day. Each spatial PRACTICE of its subject intervenes the urban dynamics to spontaneously activate various patterns in a seemingly unchanging setting of an urban pocket. A zebra crossing between a newly built residential compound and the adjacent business block, an alleyway stretching between a restaurant and a doorway of an apartment, and a revolving door at the gate between a department store and its front shopping plaza are common places in a city. Each SPACE in any generic urban setting can be experienced differently by different SUBJECTs for different PRACTICES. Inspired by Tim Cresswell's "Geographies of Mobilities: Practices, Spaces, Subjects", this on-going short exercise from an urban design studio investigates spatial practices of urban mobilities. Each student produces experimental models and drawings, as personalized methods of design research through different modes of representation, and develops subjective readings of urban experiences. These reflective images also project alternative visions of how urban spaces could be diversified.

This studio foregoes the traditional presenter-jury-silent audience layout (Figure 3), replacing it with a group discussion where the students, instructor, and external reviewers participate equally. Though external reviewers bring expertise and new points of view to the discussion, theirs is not the only voice heard. Instead of enabling a silent, uninterested, background audience, all students are expected to be actively engaged throughout the review (Figures 4, 5). This paper and presentation/simulation will demonstrate and discuss the cooperative structures that establish an ongoing dialogic between authorship and readership in support of students' developing multiple competencies and creating cognitive diversity around concepts being developed by the studio, individually and collectively.